

## **VARIOUS METHODS FOR TRANSLATING PHRASEOLOGICAL UNITS**

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**Abstract:** This article explores how phraseological expressions are rendered when translating between languages that are either closely related or significantly different. It outlines the main techniques used in translation—such as finding full equivalents, using analogues, or applying literal calques—and notes that in some cases these approaches are inadequate. In such situations, translators must rely on descriptive translation to convey both the meaning and stylistic nuances of the original.

**Key words:** Phraseology, expression, nationality, equivalent, alternative, word-for-word translation, calque method, principle.

**Anotatsiya:** Ushbu maqolada frazeologik iboralar bir-biri bilan chambarchas bog'liq yoki sezilarli darajada farq qiluvchi tillar o'rtasida tarjima qilishda qanday ifodalanishi o'rganiladi. U tarjimada qo'llaniladigan asosiy usullarni, masalan, to'liq ekvivalentlarni topish, analoglardan foydalanish yoki so'zma-so'z hisoblarni qo'llashni tavsiflaydi va ba'zi hollarda bu yondashuvlar etarli emasligini ta'kidlaydi. Bunday vaziyatlarda tarjimonlar asl nusxaning ma'nosini ham, uslubiy jilolarini ham etkazish uchun tavsifiy tarjimaga tayanishi kerak.

**Kalit so'zlar:** Frazeologiya, ifoda, millat, ekvivalent, muqobil, so'zma-so'z tarjima, kalk usuli, tamoyil.

**Аннотация:** В данной статье рассматривается, как передаются фразеологические выражения при переводе между языками, которые либо близкородственны, либо существенно различаются. В ней описываются основные методы перевода, такие как поиск полных эквивалентов, использование аналогов и применение буквальных кальк, и отмечается, что в некоторых случаях эти подходы оказываются неэффективными. В таких случаях переводчикам приходится прибегать к описательному переводу, чтобы передать как смысл, так и стилистические нюансы оригинала.

**Ключевые слова:** фразеология, выражение, национальность, эквивалент, альтернатива, дословный перевод, метод калькирования, принцип.

### **Introduction.**

Since phraseologisms are based on nationality, their translation is always difficult and often causes certain problems. Usually, not their form, but their content is transferred to another language. However, in order to correctly express this content, to find a suitable alternative to this or that phraseologism in another language, sometimes several generations of translators have conducted research. According to the famous translation expert G. Salomov, only one proverb “говорить русским языком” was translated into Uzbek in the following forms: first speak in Russian, then speak clearly, speak briefly, speak in your native language, speak in Uzbek. Among them, the most appropriate to the context is “говорить бесплатно”, says the scientist, because the purpose of this proverb is to speak simply and clearly.

Misunderstanding the meaning expressed by phraseological units, interpreting them incorrectly, or translating them inaccurately not only distorts the content of the work but also harms its artistic value. In the translation of proverbs, sayings, and idioms, three principles prevail:

1. finding an equivalent in the target language that is equal in value to the phraseological unit in the original text;
2. selecting an appropriate analogous variant from the language into which the work is being translated;
3. translating the phraseological unit literally, word for word.

If none of these three options is possible, the translator is compelled to suffice with conveying their general meaning.”

When there is an equivalent in the target language to a phraseological unit in the source language that is compatible in all respects, one is replaced by the other in the translation. This is a complete correspondence of phraseologisms and is called translation by means of an equivalent.

### **Literature analysis and methodology..**

The similarity of phraseological units of different peoples to each other in all respects is explained in most cases by the commonality of the living conditions, customs and logical observations of the peoples. After all, phraseologisms, like other language tools, arise on the basis of various universal norms of expression of thought and life observations. As a result, stable word combinations of different languages consist of the same figurative basis... For example, such stable units as English “Cold war”, “An open hand”, “To suck somebody’s blood” are absolute equivalents of Uzbek phraseologisms “Sovuq urush”, “Ochiq qol”, “Birovning qonini ichmoq”, and in the process of translation one of them can easily replace the other in all speech situations.

In particular, closely related languages belonging to the same family often have many equivalents that fully correspond to one another, since their grammatical structures and lexical resources are similar. For example, in the Turkish translation of Odil Yoqubov’s novel *Ulugbek’s Treasure*, the translator Ahsan Batur used the phrase “yüz çevirmek,” which is a literal equivalent of the Uzbek expression “yuz o‘girmoq”:

- “Bobosi sohibqiron vasiyatlaridan yuz o‘girib, ahkomi dinni oyoqosti qildi, dahriylik yo‘lini tutib, foni dunyo lazzatlariga sho‘ng‘idi.” ( "He turned away from the will of his grandfather, trampled underfoot the religious rules, took the path of atheism, and immersed himself in the pleasures of the mortal world." )

- In Turkish: “Dedesi sahipkiranın vasiyetinden yüz çevirip din adamlarını ayağa düşürdü.”

In this sentence, the translator successfully rendered the Uzbek idiom into Turkish.

However, even when such equivalents in the source and target languages are identical in form, they do not always fully match in meaning. Sometimes one or another phraseological unit is polysemous, and sometimes it may appear in a completely different sense depending on the context. “This often applies to cross-linguistic equivalents whose meanings have changed over time as a result of historical development. For example, although the Russian idiom *Держать ухо востро*, which expresses the idea of ‘being attentive,’ corresponds in meaning and stylistic value to the Uzbek expression *Quloqni ding qilmoq*, in certain textual situations it conveys the meaning ‘to be cautious.’ In such cases, it does not match the equivalent mentioned above but instead corresponds to the alternative variant *Qadamini bilib bosmoq*.

For instance: *Я не памятозлюбен; только теперь, смотри, держи ухо востро! Я выдаю дочку не за какого-нибудь простого дворянина — ‘I am not someone who bears grudges. But from now on, be careful. I am not giving my daughter to just any nobleman.’*

In the case when the target language is not fully equivalent to the phraseological unit in the original language, it is partially equivalent. This is partial correspondence and is called translation using alternative options. Most alternative options, similar in their phraseological meanings and close in terms of

grammatical construction, are completely different from each other in terms of lexical content. Most of them are national in form and international in content. If in form they confirm their belonging to a particular national language, then in content they demonstrate that they are a product of world culture and civilization. For example, the English call something rare, valuable, and unattainable “Pigeon’s milk” (pigeon’s milk), the Russians “Птичье молоко” (bird’s milk), and the Uzbeks call it “Anqoning urugi” (legendary bird’s egg). While the representatives of noble society are considered “Blue blood” (zangori qon), “Голубая кровь” in the eyes of the English and Russians, they are “Oq suyak” in the imagination of the Uzbeks. To figuratively express the futility of hiding a secret that is already known to everyone from people, the Russians resort to the phraseologism “Шила в мешке не утаишь”, while the Uzbeks like to use the expression “ Oyni etak bilan yashirib bo’lmas” in this place. The English figuratively express the concept of “All people are not the same” as “All bread is not baked in one oven”, while the Uzbeks say “besh qo’l barobar emas.

Alternative variants can easily replace one another in translation, because these units do not contain culturally specific words that would prevent such interchangeability. However, translators sometimes fail to make effective use of the possibilities available in their own language and end up giving an inadequate interpretation of the expression.

For example, in Jack London’s novel *Martin Eden*, the idiom ‘to have something at one’s finger-ends’ is used as a figurative way to express the meaning ‘to have thorough knowledge about something.’ In Russian, it has been translated adequately using the equivalent ‘знать как свои пять пальцев.’ Yet, instead of using the Uzbek idiom ‘(biror narsani besh qo’lday bilmoq),’ which fully matches the Russian phraseological unit and corresponds to the English expression, one Uzbek translator rendered the figurative meaning through descriptive explanation, thereby reducing the author’s idea to an ordinary statement. In fact, in the original text, the point is not merely that Martin was casually talking about a familiar profession—sailing—but that he had mastered this occupation to perfection, and this expertise of his had greatly impressed Mr. Morse, who praised him highly. Thus, according to the meaning of the original, Mr. Morse was astonished by Martin’s deep knowledge. But in the translated text, the reader is led to believe that Mr. Morse is impressed only by Martin’s general familiarity with the profession—something too ordinary to evoke admiration:

‘...they walked about the sea as a career, a subject which Martin had at his finger-ends’ —  
‘Разговор шел о профессии моряка — предмете, который Мартин знал как свои пять пальцев’ —  
‘Suhbat Martin uchun juda ham tanish kasb ustida — dengizchilik kasbi ustida bordi.’”

If the target language has absolutely no variant that corresponds to the phraseological unit in the original language, then the phraseological unit is translated literally, word for word. A translation based on a complete lack of equivalence like this is also called calque translation. “If, through this method, the newly formed expression in the target language acquires an idiomatic form and sounds natural, it can successfully convey the intended meaning and stylistic function. In such cases, not only is adequacy achieved, but an opportunity also arises for enriching the lexical stock of the target language.” For example: Терпи, казак, атаманом будешь – sabr qil, kazak, ataman bo’lasan. (‘Be patient, Cossack, and you will become an ataman.’)

язык чешется – tili qichimoq (‘one’s tongue itches’)

висеть на волоске – hayoti qil ustida turmoq (‘one’s life hangs by a hair’)

When we look at the lexical stock of the modern Uzbek language, we see that many linguistic units have entered it from other languages. For example, the expression ‘sovuq qurol’ (‘cold weapon’) is a calque of the English cold arms; the expression ‘Hech bo’lguncha, kech bo’lsin’ (‘Better late than never’) is a calque of the Russian Лучше поздно, чем никогда; and ‘Birovga chuqur qazisang, o’zing tushib ketasan’ (‘If you dig a pit for someone, you will fall into it yourself’) is a calque of the Tajik Чох кандаро, чох дар пеш. These units have long become active and naturalized members of the Uzbek vocabulary.”

Since the calque process involves rendering a foreign-language expression syllable by syllable and thereby adopting its semantic-stylistic features and syntactic structure, only stable word combinations with a clear and vivid semantic structure can be calqued. For example, idiomatic blends whose meanings cannot be derived from the meanings of their components, as well as expressions that reflect the national character of their people, cannot be calqued. Phraseological units containing ethnographic concepts, lexical and semantic archaisms, or words related to the nation's history, everyday life, religion, and beliefs also cannot be calqued.

When resorting to the calque method, it must also be taken into account that the imagery and expressive power of the original idiom may have weakened over time due to frequent use. However, after being translated syllable by syllable, the figurativeness and emotional impact of the idiom may “come to life” again, sometimes making the resulting expression even more vivid and appealing than the original. This, too, is a factor that prevents constant use of the calque method.

Therefore, when applying this method, it is necessary to consider both the additional information embedded in the original phraseological unit and the extra stylistic effect produced by the newly formed calque expression.”

## **Discussion and results**

In the translation of O. Yoqubov's novel “Ulug'bek xazinasi”, A. Batur attempts to use Turkish phraseological equivalents that share the same meaning as those in the original text. For example, the Uzbek idiom “og'ziga tolqon solmoq” is used to express the meaning “to remain silent.” The word “tolqon” in this expression refers to a type of traditional Uzbek food. Therefore, in this case, the translator needed to choose an idiom that would be appropriate in meaning. He uses “ağzına kelepçe vurulmak” (“to put a shackle on someone's mouth”) and “ağzı kilitlenmek” (“the mouth becomes locked”), achieving a full, precise, and stylistically expressive rendering of the meaning. Compare:

“Ha, bukri, nechun og'zingga tolqon solib olding?”

Translated as: “Evet kambur! Ağzına kelepçe mi vuruldu?”

“... buni biladigan saroybon esa, og'ziga tolqon solganday indamay oldinda ot choptirib borardi.”

Translated as: “... fakat bunu hissedenden sarayban ağzı kilitlenmiş gibi at koşturup duruyordu.”

The translator made the right choice by translating the same idiom in two different ways. In the first situation, the speaker shows a rough and insulting attitude toward the person being addressed. In the second case, the author describes a situation without adding any emotional or expressive connotation; the tone remains neutral. For this reason, the translator preferred “ağzına kelepçe vurulmak” (“to put a shackle on the mouth”) in the first example, while in the second he chose “ağzı kilitlenmek” (“the mouth is locked”).

It should be noted that in Turkish, there are several idioms conveying the meaning of “not speaking,” such as “ağzına bakla almak,” “ağzına çakıl taşı tıkmak,” “ağzına kilit vurmak,” “ağzında dili yok (olmamak),” “ağzını kiraya vermek,” “ağzını bıçak açmamak,” “dili kesilmek.”

In Shakespeare's tragedy “Julius Caesar,” the idiom “It is Greek to me” was translated into Russian using the calque method (“Для меня это греческая грамота”). However, the Uzbek translator, realizing that an adequate equivalent could not be produced, was compelled to explain the meaning descriptively. As a result, the imagery embodied in the author's text faded, and the expression took on a stylistically neutral meaning. Compare:

“...but those that understood him smiled at one another and shook their heads; but, for mine own part, it was Greek to me”

→ Russian translation: “... но кто его понял, те улыбнулись друг-другу и покачали головами. А что меня касается, то для меня это была греческая грамота.”

→ Uzbek translation: “Uning soʻzini fahmlaganlar bir-birlariga qarab, bosh qimirlatib, kulishib qoʻydilar. Mening uchun esa jumboq edi.”

## **Conclusion.**

In the translation of phraseological units, these three methods are mainly used. However, some translation scholars identify a fourth method for cases where none of the three methods is applicable, calling it the descriptive method of translation. Sometimes it is impossible to translate a particular phraseological unit using an equivalent, an analogous variant, or a calque. In such cases, translators are compelled to resort to the descriptive method of translation, in which the meaning of the unit is conveyed through free lexical means—by using words or word combinations that simply explain the meaning. In these situations, it is impossible to reproduce the stylistic function embedded in the original phraseological unit. As a result, the expressive power of the idea diminishes, and its precision and compactness are lost. This, in turn, leads to a reduction in the artistic value of the translated text. For example, the unit ‘to make a mountain out of a molehill’ differs in imagery from its synonym ‘to exaggerate’, and ‘silent as the grave’ differs in imagery from ‘silent’. Therefore, although the English word ‘to exaggerate’ can be translated into Uzbek as ‘boʻrttirib yubormoq’ and ‘silent’ as ‘jim’, translating the above idioms using neutral words like ‘boʻrttirib yubormoq’ or ‘jim’ would cause the imagery embedded in the English units to fade. Only by rendering these expressions with the Uzbek analogous variant ‘Ninaday narsani tuyaday qilmoq’ (to make a mountain out of a molehill) and the calque ‘Qabrday jim’ (silent as the grave) can functional adequacy be achieved.

Sometimes the object of a phraseological unit changes, but its meaning remains the same. For example, while Uzbeks say “musichaday beozor” (“as harmless as a sparrow”), Koreans say “as harmless as a cow.” Or, when Muhiddin Aminzoda translated Hamza’s drama “The Rich Man and the Servant” into Tajik, he found appropriate Tajik equivalents for Uzbek phraseological units and used them as follows:

Bechora Gulbahor karvondan ajralgan boʻtaday boʻzlaydi, shoʻrlik.

—Goʻsfandi az rama judo aftodagi barin faryod mekunad.( She cries like a camel calf separated from the caravan, poor thing. Or She cries like a lamb separated from the flock.).

Boy boyga boqar, suv soyga oqar.

—Kaboʻtar bo kaboʻtar, boz bo boz.( The rich look after the rich, just as water flows toward the stream.or A pigeon goes with pigeons, a falcon with falcons.)

It ham kun koʻradi, bit ham.

—Mush ham roʻz mebinad, shabush ham.( Even a dog has its day — and even a louse does too.or A cat sees fortune, and so does a bat.)

It boʻlsa ham, bit boʻlsa ham, aytganim boʻlsin.

—Xoh balo boshad, xoh batar boshad, guftagiam shavad.( Be it dog or even louse, what I say must be done. Or Whether it is trouble or worse, my word must stand.)

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